RACAR : Revue d'art canadienne
Canadian Art Review

Dissemination as an Integral Component of the Creative Cycle

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See table of contents

Explore this journal

Cite this article

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Dissemination as an Integral Component of the Creative Cycle

My current program of research-creation activities, *Artists' Publishing: An Investigation into Digital Media as a Means to Integrate Dissemination into the Creative Cycle*, considers the impact of various distribution systems as an integral component in the generation of the work. Prior to this, I had used almost exclusively the photogravure process in the creation of hand-printed hand-bound artist's books and prints. This project has been a radical departure in that I have created interconnected but distinctly different iterations of source imagery, each experimenting with a different form of production, dissemination, and viewer interaction. The production methods include large editions that will be widely disseminated, digital formats accessible through electronic methods, and hand-printed and bound works that are experienced in the context of special collections or exhibitions. The impact of the specific materiality and nature of interaction has been integrated into the form of each piece.

I have created a series of works inspired by the experience of living in Corner Brook's Townsite area on the west coast of Newfoundland. Between 1924 and 1934 the pulp mill built one hundred and fifty homes to house the mill's management and skilled labourers. To date I have taken photographs in eight Type 4 homes, all the same model as the one in which I live. This has been the context for exploring the paradoxical phenomenon of simultaneous conformity and individualization that occurs in a company town. Having grown up in a housing development in suburban Montreal, my earliest memory of home is of living in a space that is reminiscent of my neighbours' spaces. Related to this formative memory, each work in the series explores distinct sequential structures that present unnervingly similar dwelling spaces. Viewing the work builds an image memory that evokes a visual equivalent of the uncanny, a form of déjà vu.

Theme and Permutation is a response to the architectural design variations of the Type 4 Townsite house. I selected eight different window images. The sixteen offset lithographic plates were custom printed in twenty-nine separate press runs, creating varied layering of the window images.

Glaze: Reveal and *Veiled* present twenty-four images of Townsite windows grouped and layered into two distinct sequences. The structure is a *dos à dos* (two books bound together, readable from opposite directions), and each side offers a different visual metaphor for memory. *Reveal* creates intermingled memories that slowly unpeel into a singular image, whereas *Veiled* presents layered spaces suggestive of blurred recollections.

ABOVE: *Corner, 2013.* Hand-bound codex style bookwork with slipcase, book block printed in photogravure on paper, covers inkjet-printed on coated tyvek, 25.1 × 12.7 × 1.9 cm (closed).
TOP: With Jason Wells, from the collaborative pinhole project *Strangely Familiar*, 2013. Inkjet print, 29.2 × 35.6 cm.

Page spread from *Glaze: Veiled*, 2013. Inkjet printed, 21 × 41.9 cm.

Corner offers an interplay between the architecture of the book and of the imagery. Photographs of entrances and exits, illuminated by interior and exterior light, flow over the pages to meet at the gutter. Each folded page spread cradles an unoccupied space charged with implied conversations between absent inhabitants.

Strangely Familiar is a collaborative project between me and twenty-four participants from the Corner Brook region. I established a digital studio in the Grenfell Campus Art Gallery and spent six weeks working there. Participants were provided with pinhole cameras and invited to make images of their dwelling spaces. I then created an image in response to each image, integrating the pairings into one pictorial space, and displayed the resulting prints.

Originally, I had thought of using digital media only to disseminate the work and facilitate access. However, bookworks are inherently intimate, and decisions about the context for viewing, and implications of producing works in small quantities, large editions, or through computer-mediation, are now folded into the earliest stages of my creative process. Contemplating the nature of reading/viewing has led me to reconsider the role of the multiple and to challenge the imperative of broad distribution in favour of the quality of experience for the individual.

As an artist working with the rarely used process of photogravure, I had previously assumed that my work would always be made using this signature form of realization, but in my role as a university-based researcher, the requirement to engage in knowledge dissemination has led me to emphasize sharing my techno-
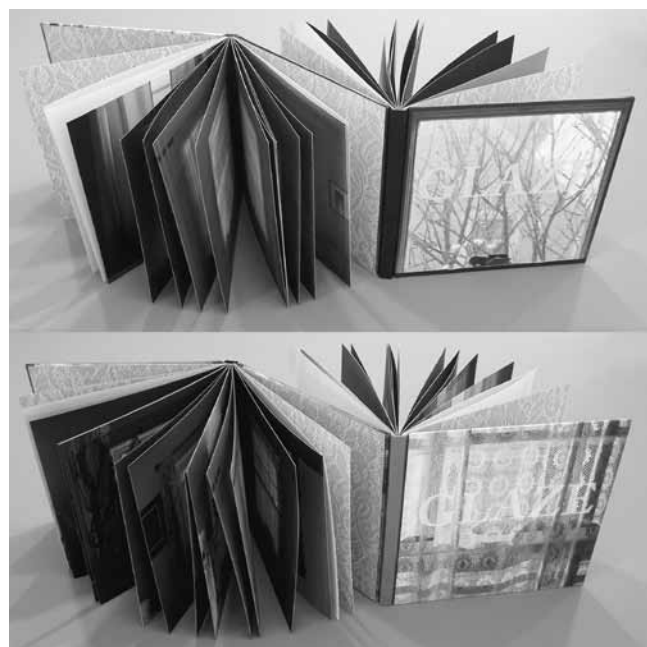
Reveal and *Veiled,* 2013. Hand-bound dos à dos bookworks with wrapper, injket printed, 21 × 21 × 21 cm (closed).

logical expertise. The current project has propelled me toward more content-driven work with greater accessibility by virtue of the range of methods of production.